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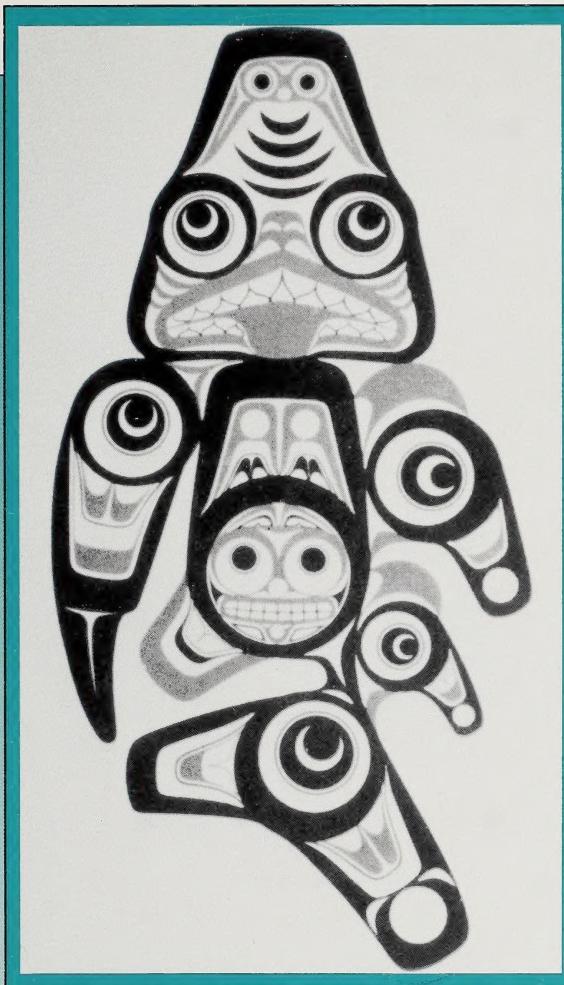
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Module 6

ART 11



Understanding Artifacts
Gives Meaning to Art



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Art 11

Module 6

UNDERSTANDING ARTIFACTS GIVES MEANING TO ART



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Bill Reid, 1920- , Canada. *Haida Dog Salmon*.
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Art 11
Student Module
Module 6
Understanding Artifacts Gives Meaning to Art
Alberta Distance Learning Centre
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OVERVIEW

In Module 6 you will learn how to begin to appreciate art by gaining some understanding of the way the artist's choice of materials, selection of subject, and use of principles of design all influence the way you interpret a work of art.

You will also learn how to organize your growing knowledge of artists and styles of art by learning to assign works of art to different periods of history.

Materials and Subjects of Art

Materials

Subjects and Design

Classifying Works of Art

Module 6 is made of 3 interrelated sections.

Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete three section assignments and one final assignment. The assignment breakdown is as follows:

| | |
|-----------|-----|
| Section 1 | 25% |
| Section 2 | 35% |
| Section 3 | 40% |

| | |
|-------|------|
| Total | 100% |
|-------|------|

SECTION 1

MATERIALS

Learning how to appreciate art is like putting the pieces of a puzzle together.

Solving the puzzle of understanding a work of art begins when you answer the questions: "What is this work about?" (**content**); "How is this work made?" (**form**); "What is the meaning of this work?" (**interpretation**). In answering these three questions, you will identify, recognize, and describe important features in the artwork: materials and techniques, subject matter, style, elements and principles of design and meaning.

This section deals with the materials the artist uses. The information in this section will improve your skills at identifying and describing a wide range of materials artists use. You have already learned something about art materials in Module 5.

There is an important definition to learn in this section. Artists often refer to the materials they use as the **media**. When the artist uses more than one material in a single work you can describe the use of materials in the artwork as **mixed media**. A single material is called a **medium**. Oil paint is a medium; water colour is a medium. Charcoal and tempera used together in a painting is an example of mixed media.

In this section, you will learn

- to identify and describe a wide range of artist's materials
- that the materials an artist chooses affects the interpretation of subject matter, style, and design
- that the level of artistic knowledge affects the way materials are used
- that the level of technology will determine the kinds of materials available for use

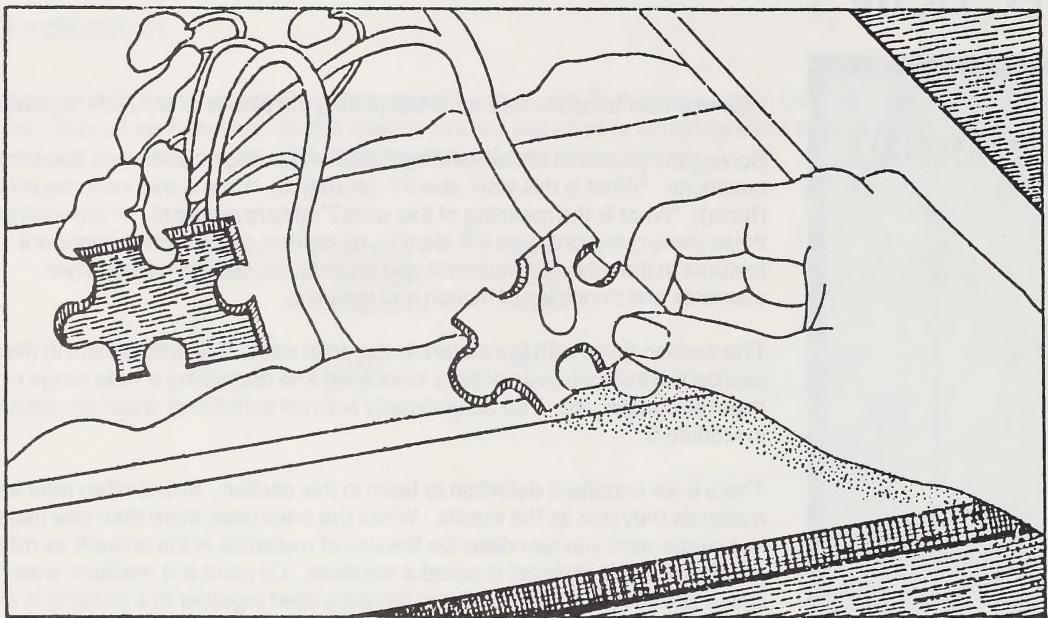


Illustration 110. *Puzzle Pieces*. *Discovering Canadian Art, Learning the Language*, Bennett and Hall, Prentice Hall Canada, Inc.

The material from which an art object is made is one of its significant features, since the artist chooses the materials that provides the most suitable vehicle for what is to be expressed. At the end of this section, you should be able to identify and describe the material the artist is using. You will have completed the first part of "putting the puzzle together."

Using your imagination, what other materials could be used?

What other materials do you think would be appropriate to use?

Activity 1: Sculpture – Materials and Finish

A range of artist's materials is identified and described. The materials an artist chooses affects the interpretation of the subject matter, style, and design.

Study the following sculptures carefully. Take time to look at the way in which each artist deals with the material and finish of each sculpture.



Illustration 111. Constantin Brancusi. *Mlle. Pogany*, 1913. Bronze, height 44 cm. Museum of Modern Art, N.Y., © Brancusi, 1991. VIS*ART Copyright Inc. *Sightlines*, 11586.





Illustration 112. *Queen Nefertiti*. c. 1360 B.C. Carved and painted limestone, height c. 20". State Museums, Berlin. *Sightlines* 5103 and 5104. See *Sightlines* for further examples of sculpture.



The Rumanian sculptor Brancusi chose bronze to make the figure of this young woman. The form and detail of the woman's head is simplified and abstracted into smooth curved interlocking shapes.

The Egyptian sculptor used limestone for this carved head. The grey limestone has been painted. Detailed designs are used in the head dress and in the painted necklace. The face, lips, and eyes are painted as well.

After carefully studying the images, answer the following questions.

1. Each sculpture represents a specific subject. What does the use of paint contribute to the appearance of the Egyptian sculpture?

2. Why do you suppose Brancusi chose not to paint the surface of his sculpture?

3. Can you identify any facial features in the Brancusi sculpture? What are they? How do they differ from the way Queen Nefertiti's face is represented?

4. All the questions you have answered so far deal with the differences between these two sculptures. Are there any similarities? What are they?

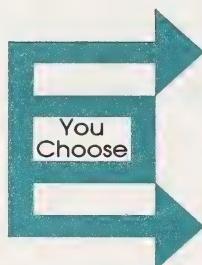
Check your answer(s) by turning to the Appendix, Section 1: Activity 1.

Activity 2: Using Plastic for Sculpture

A range of artist's materials is identified and described. The materials an artist uses affects the interpretation, style, and design.

The sculptures you looked at in Activity 1 were made of different materials. The head of Nefertiti was sculpted from limestone, while Brancusi's *Mlle. Pogany* was fashioned from bronze. These materials have been used by artists for thousands of years.

In the 1930s and 1940s, some artists began using plastic as a medium for sculpture. Plastic is also the base for acrylic paint which you learned about in Module 5. Look at picture 97, Morris Louis, *Aleph Series II*, 1960, in your *Art 11 Booklet of Reproductions*.

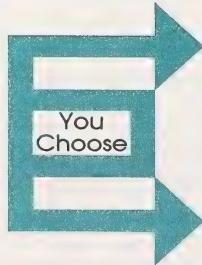


If you have access to the laserdisc *Sightlines*, find and view frame 12278.

OR



Turn to picture 135, Claes Oldenburg, *Giant Hamburger*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11833.

OR



Turn to picture 137, Claes Oldenburg, *Soft Toilet*, in your *Art 11 Booklet of Reproductions*.

As a medium for sculpture, plastic could be used in two different ways: soft, like an empty vinyl beach ball, or hard, firm, and structured like a plastic comb.

Claes Oldenburg used both hard and soft plastic as a medium for sculpture. Oldenburg belonged to a group of **Pop** artists whose work became popular in the 1960s. Pop artists chose to work with ordinary, popular, familiar objects which the artists then made extraordinary by changing the size, or the situation, or the shape. Pop artists made images inspired by everyday objects such as an electrical plug, an ironing board, a knife, or from fast foods like hamburgers and sandwiches.

Plastic generally provides a firm surface which can be smooth or textured. Brightly coloured when painted, plastic is an ideal medium to communicate a sense of commercial "glitz." A plastic shiny surface attracts attention. Plastic can also be bent or moulded into any shape. A strong, tough, almost indestructible material, plastic will last for years and so is a good medium for making art. Plastic has another advantage: it is very lightweight so it is a good medium for large, soft sculptures.

Oldenburg used all these characteristics of plastic to make his playful, enlarged, and exaggerated images of practical objects. To see how Oldenburg used plastic as a medium, look at *Giant Hamburger* and *Giant Soft Toilet*, then answer the following questions.

1. What effect does the *Giant Hamburger* have on your perception of hamburgers?

2. What ordinary object in your environment might be exciting as a plastic sculpture? Justify your decision.

Check your answer(s) by turning to the Appendix, Section 1: Activity 2.

Activity 3: Using Mixed Media in Sculpture

Practise identifying and describing the range of artist's materials.

In the previous two activities, you were looking at pieces of sculpture where only one material was used by the artist. Another approach to making art is to use more than one material, to use a mix of materials. This use of materials is classified as mixed media. Sometimes, Oldenburg used mixed media. Look at *Giant Blue Shirt with Brown Tie*, picture 139. The shirt and tie are made of cloth. The shirt is stuffed with foam.



If you have access to the laserdisc *Sightlines*, find and view frame 9935.

OR



Turn to picture 139, Claes Oldenburg, *Giant Blue Shirt with Brown Tie*, in your *Art 11 Booklet of Reproductions*.

An unusual combination of materials is often unexpected and unsettling. An early example of mixed media sculpture was Edgar Degas, *Ballet Girl*.



If you have access to the laserdisc *Sightlines*, find and view frame 11686.

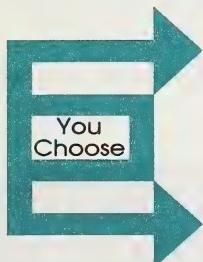
OR



Turn to picture 138, Edgar Degas, *Ballet Girl*, in your *Art 11 Booklet of Reproductions*.

Although the figure is bronze, Degas chose real fabric for the dress, and on the original wax model he included human hair and a satin ribbon for his subject. The combination of materials was surprising and the public did not react favourably to Degas' sculpture. They found his use of unusual techniques and materials disturbing and provocative.

If the viewers of the 1880s found the Degas sculpture unusual, you can imagine how they would have reacted to Marisol's *Women and Dog* done in 1964. *Women and Dog* is a dramatic example of mixed media.



If you have access to the laserdisc *Sightlines*, find and view frame 9910.

OR



Turn to picture 136, S. Marisol, *Women and Dog*, in your *Art 11 Booklet of Reproductions*.

After carefully studying the image, *Women and Dog*, list all of the different media (materials) you can identify in this sculpture.

Check your answer(s) by turning to the Appendix, Section 1: Activity 3.

Activity 4: Architecture and Materials

The range of artist's materials is varied. The level of technology determines the kinds of materials available and used.

In Activity 2, you learned that during the 1960s, plastic gave sculptors the opportunity to build large objects without having to worry about the weight of the work. Plastic technology extended the possibilities of making art.

Architects are artists too. During the Middle Ages (1100-1350), the great art monuments were the stone cathedrals such as Notre-Dame in Paris.

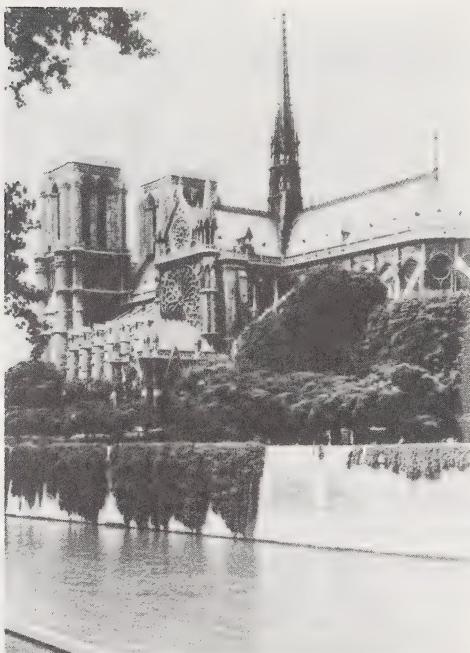


Illustration 113. Notre-Dame, Paris, 1100-1350. View from southeast. ART Resource, N.Y. *Sightlines* 6496.



Look carefully at Illustration 113. You can clearly see how the high outside walls are supported by large upside-down, L-shaped supports. These supports are called flying buttresses.



Illustration 114. Notre-Dame, Paris. West Facade. ART Resource, N.Y. *Sightlines* 6491.



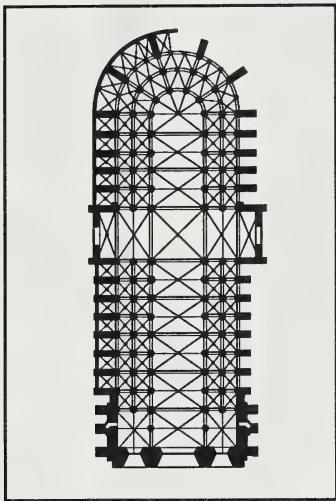


Illustration 115. Plan, Notre-Dame
1163-1250, Paris. Janson, *Basic
History of Art*. Courtesy of
Harry N. Abrams Inc.

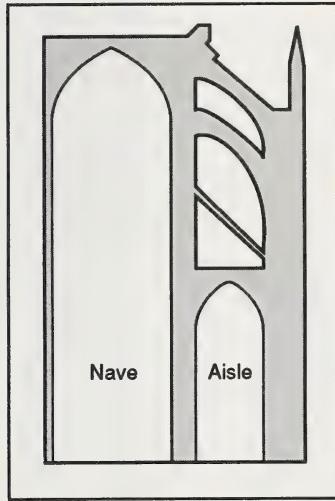


Illustration 116. Transverse section
showing flying buttress.

The flying buttresses are shown as massive blocks of stone protruding out around the building like a row of teeth. These structures take the final weight and thrust of the vaulting in the building.

Illustrations 115 and 116 explain how the flying buttress system transfers some of the weight of the roof and some of the thrust of the wall arches to the outside. The flying buttress also allowed the builders to open up the large window spaces in the walls so that their passion for stained glass could be satisfied.

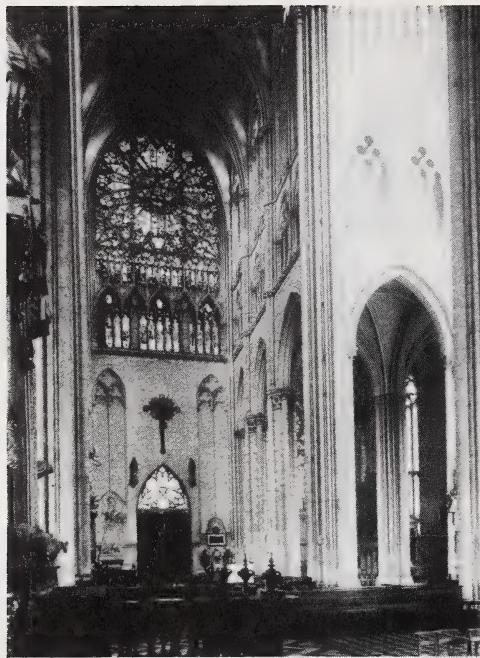


Illustration 117. Notre-Dame, Amiens Cathedral, 13c.
The Vaults of the Choir.

Look carefully at Illustration 117.

1. Imagine that you are sitting inside the cathedral in Illustration 117 gazing upward. Write a short paragraph about what you would notice. Would you like to spend time in this space? Explain your answer.



Illustration 118. Baths of Caracalla, 211-17 A.D. Rome. Scala/ART Resource, N.Y.

If you compare Illustration 118, the Baths of Caracalla, with Illustration 119, Nervi's Sports Palace, you will notice that the Romans, using arches and vaults, were able to span immense spaces: the Baths of Caracalla were more than 700 feet in length. From the ruins you can see the supporting pillars. In ancient times concrete was reinforced with stones and rubble. In modern times concrete is reinforced with steel.

The problem with stone as a building material is its weight. In the 1800s, engineers and architects began using steel as a building material. A steel framework could, like stone, support a great deal of weight, yet was more economical and efficient.



Illustration 119. Pier Luigi Nervi and Annibale Vitellozzi. Sports Palace, Rome. 1956-57.



Illustration 120. Pier Luigi Nervi and Annibale Vitellozzi. Interior, Sports Palace, Rome. 1956-57.

Eventually, architects and engineers began to reinforce concrete with steel and iron. This allowed architects not only to span large areas of space without having to worry about weight supporting interior walls, but also to mould and shape these spaces in unusual ways.

Reinforced concrete was used in the roof of Nervi's Sports Palace built in 1956-57 for the 1960 Rome Olympics.

2. What is the advantage of building with reinforced concrete?

Illustration 119 shows an exterior view of the building; Illustration 120 shows the interior. Look carefully at the interior view of the Sports Palace. Compare this with the view of Amiens Cathedral, Illustration 117.

3. What are the two major differences between these interior spaces?

4. What is the one similarity?

Check your answer(s) by turning to the Appendix, Section 1: Activity 4.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help

Turn to picture 140, George Segal, *The Diner*, in your *Art 11 Booklet of Reproductions*.

This is an example of mixed media. Study the image carefully and then answer the following questions.

1. The figures in George Segal's, *The Diner*, are made from what material?

2. Why do the figures stand out from the rest of the objects?

3. Segal creates settings or environments for his figures. What objects create a sense of place or environment in this sculpture? What materials create the settings?

4. Look at Marisol's *Women and Dog* (picture 136) again. Obviously there are several differences between these two mixed media sculptures. Identify three such differences. Refer to style, material, technique, and subject matter in your answer.

| DIFFERENCES | WOMEN AND DOG | THE DINER |
|----------------|---------------|-----------|
| STYLE | _____ | _____ |
| MATERIALS | _____ | _____ |
| SUBJECT MATTER | _____ | _____ |

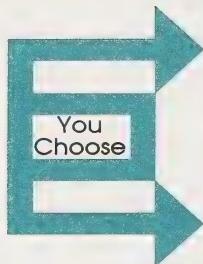
Check your answer(s) by turning to the Appendix, Section 1: Extra Help.

Enrichment

Studying Collages

Collage is a technique which involves a process where the artist glues materials to a flat supporting surface. The term collage is derived from the French verb "coller," to stick. The elements of design and the principles of composition apply to collage works.

Obviously materials to stick on a flat surface would be paper, magazine pictures, and newspaper clippings. Julian Schnabel, a New York artist, makes a more unusual use of collage technique. He sticks broken ceramic plates on the surfaces of his works and then paints them.



If you have access to the laserdisc *Sightlines*, find and view frame 9616.

OR



Turn to picture 141, Julian Schnabel, *What to Do with a Corner in Madrid*, in your Art 11 Booklet of Reproductions.

1. What effect would these bits of ceramic have on the surface of the work, *What to Do with a Corner in Madrid*?

2. Can you think of any reason why an artist would use this technique?

3. What clues for interpretation does the title, *What to Do with a Corner in Madrid*, supply?

Check your answer(s) by turning to the Appendix, Section 1: Enrichment.

One of the first artists to experiment with collage was Pablo Picasso. Look carefully at picture 142, Pablo Picasso, *Still Life with Chair Caning*, in your *Art 11 Booklet of Reproductions*.

Probably the only objects you recognize in the picture are the textured caning of the chair and the letters "JEU", the French word for game. The other objects are broken up and rearranged. Exactly what these objects are is a bit of a mystery. Look at picture 142 again. Picasso has framed his picture with a real rope. Why does this seem to be a suitable way to frame this particular piece of work?

Collage is often used in art as a way of making a political or social statement. This was the intent of Calgary student Amy Jacobs in her collage *American Playhouse*.

Turn to picture 143, Amy Jacobs, *American Playhouse*, in your *Art 11 Booklet of Reproductions*, then answer the following questions.

4. Collages can be very complex and difficult to understand. In this collage, *American Playhouse*, you can see each object clearly. How has the artist done this?

5. Through collage, the student has altered the proportion and size of the two main figures, Margaret Thatcher and Ronald Reagan. How does this influence our attitude towards these two political figures? What else has the artist done to these two figures to influence our attitude?

6. Explain why *American Playhouse* is a suitable title for this collage.

Check your answer(s) by turning to the Appendix, Section 1: Enrichment.

Conclusion

In this section you learned to identify some art materials and to connect the skilled use of those materials with the effect of the artwork. As you investigated the relationship between different media and different effects, you were learning something about interpreting a work of art.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 2

SUBJECTS AND DESIGN

If a person gives you a paint brush and tells you to paint something, you certainly would ask, "What should I paint?" If you were told to paint a forest, or a horse, or people, or snails, or an imaginary garden – any of these would be the subject matter of your work. The **subject matter** is what the painting is about.

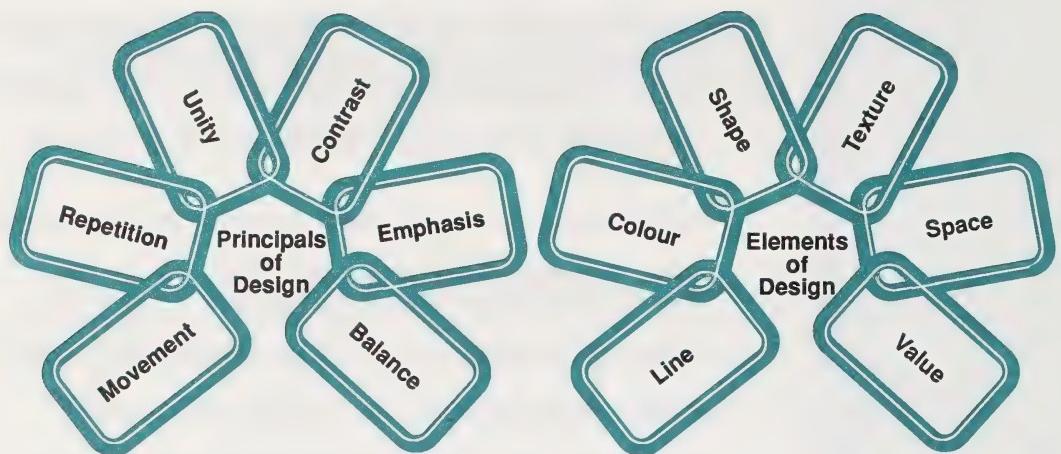
Throughout history, the many different subject matters of art combined with the individual treatment by artists have created a variety of two- and three-dimensional artworks. Some of the subjects of art can be classified as follows:

- **natural forms** (organic versus geometric): land, sky, forest, tundra, desert
- **objects/things**: skateboards, animals, people, insects, dolls, buildings
- **ideas**: diagrams, maps, experimentations, views on life, politics, religion; in short, all the things you can think about
- **feelings and emotions**: disgust, joy, love, loneliness, fear, delight
- **events**: weddings, elections, wars, sports, disasters, funerals
- **experiments**: playing with space, light, colour, materials, surfaces, illusions

Artists differ greatly in how they present subject matter. In this section you will consider several styles of art in a range of subject matter and will analyse the selected works. You will be introduced to

- narrative paintings (events)
- religious works (ideas, feelings)
- paintings of cultural traditions (ideas)
- landscapes (natural forms)
- portraits/figures (objects/things)
- genre (events, feelings)
- still life (objects/things, experiments)
- nonobjective (experiments, ideas)
- imaginative (ideas, feelings, experiments)

In addition to learning more about subject matter in artwork this section continues the exploration of the elements and principles of design that you began in previous sections. The possibilities of combining these elements and principles of design in two- and three-dimensional artworks is infinite. Every image will contain some or several of the elements and principles of design. In this section, you will become familiar with the use of design elements and principles in selected artworks from Western art, African art, and Asian art.



Upon completion of this section, you will be able to

- understand what is meant by the subject matter in artworks
- recognize that knowledge of the elements and principles of design is essential for describing works of art
- analyse how artists use the elements and principles of design to create artworks
- develop an awareness that the elements and principles of design can be combined in infinite variations of style, media, methods, materials, and subjects
- develop the ability to identify various visual features of any artwork: subject matter and design components
- appreciate artworks from various cultures

Activity 1: Narrative Artwork

Understand what is meant by narrative subject matter in artwork.

In narrative artworks, the painting tells a story. Usually, all parts of the artwork contain information that you can perceive. Cornelius Krieghoff painted many narrative scenes of the early French settlers in Quebec.



If you have access to the laserdisc *Sightlines*, find and view frames 14015-14019.

OR



Turn to pictures 145 to 149, Cornelius Krieghoff, *The Habitant's Home*, in your *Art 11 Booklet of Reproductions*.

1. Look carefully at the painting, *The Habitant's Home* and make a word list of all the details you see in the painting.

2. This painting might be selected to be published in a book. The book publisher has not seen the work and relies on you to describe the painting in detail. Write a description of the painting incorporating words from your word list so that the book publisher will be able to imagine what the painting looks like. In your description be very specific, for example, indicate the time of day, the season, the kind of people, and the environment depicted through the use of the elements and principles of design. Tell the story that you "read" in this narrative painting.

Check your answer(s) by turning to the Appendix, Section 2: Activity 1.

Activity 2: Religious Subjects

Develop an understanding of what is meant by religious subject matter in art. Develop an appreciation of artwork from various cultures.

Many religious subjects or themes are a subject matter of works of art. Religious artworks have also served to represent beliefs and to provide visual examples of gods, spirits, and religious events.

Buddhism is one of the world's great religions. The Buddha is presumed to have lived between 563 and 483 B.C. in the region of Nepal on the border of India. Born a royal prince, he gave his possessions away and became a great teacher whose sermons in many ways were similar to Christ's. Like Christ, Buddha advocated goodness, good deeds, and brotherly love.



Illustration 122. *Buddha Preaching in the Deer Park*.
A.D. 320-600. Sandstone, height 5' 3" (1.6m) Sarnath Museum,
India.

1. Explain why a viewer in Alberta would recognize this work as a sculpture from a different culture.

2. The downcast eyes shutting out his thoughts from the world indicate the Buddha's renunciation of worldly things. Are there any other symbols of renunciation in the sculpture?

3. What could be the significance of the sitting position?

4. For what reasons are religious sculptures created by artists?

Check your answer(s) by turning to the Appendix, Section 2: Activity 2.

Activity 3: Cultural Subject Matter

Appreciate artworks from various cultures.

Images that are based on cultural subject matter express ideas related to traditions, beliefs, or social customs. For example, a totem pole of the Haida people from British Columbia's west coast is not just an interesting carved sculpture. The totem pole represents the Haida's cultural custom of depicting one's lineage and family deeds. Another example of artwork based on cultural subject matter is the intricate and colourful designs on traditional Ukrainian Easter eggs, symbolic of the rebirth of spring and the renewal of Christian faith during the Easter season.

In the previous section you learned that styles can be based on historic periods representing the style of the time in which they were created and that styles can also represent distinct cultural groups of people. You will now look at the distinct design of the Haida culture on the West Coast, a culture that almost became extinct through contact with European settlers. The designs on totem poles, carved bowls, buildings, or masks is expressed in a rhythmic, structured, graphic style. Also, the designs or motifs can vary from the realistic and the easily recognizable to the totally abstract. Taking a closer look at the individual design elements used in totems and recognizing the ways in which those elements are put together will add to your understanding of these art forms. While you may never fully comprehend the inner meanings of the images, you can learn to appreciate the imaginative qualities of the artworks.

The basic components of these works are lines and shapes painted in black and red.

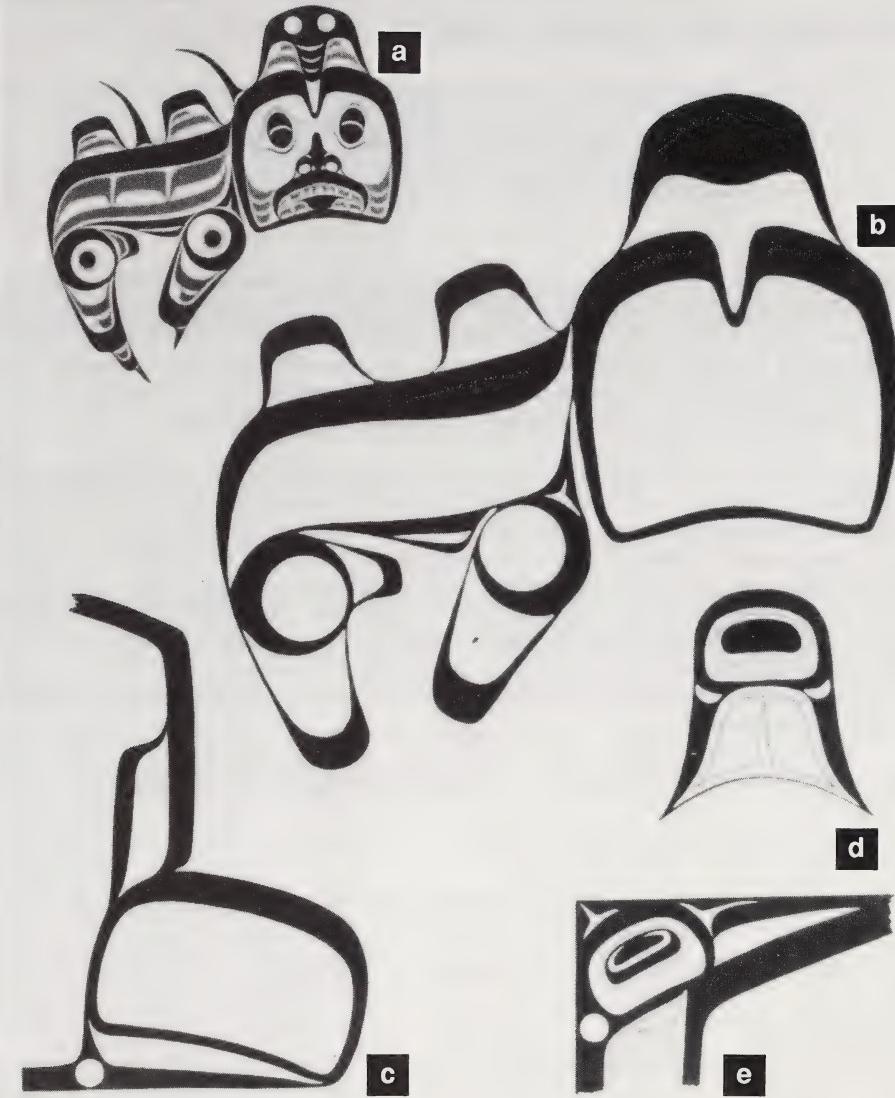


Illustration 123.

- a. *Dogfish* by Phil Janzé has its general structure delineated by the form line. ('Ksan)
- b. The same dogfish design, in form line only.
- c. Detail of a form line, showing how each portion of the line changes in thickness and direction and how it tapers at junctions.
- d. and e. Details from two designs showing the T and Y shape and the circle and crescent.

Reproduced with the permission of the artist.

After carefully studying the designs in Illustration 123, answer the following questions.

1. Describe the different lines you see in Illustration 123.

2. Would you describe the dogfish as **representational** or **nonrepresentational**? Give reasons for your answer.

Check your answer(s) by turning to the Appendix, Section 2: Activity 3.



Illustration 124. *Haida Dog Salmon* by Bill Reid shows a strong form line, U forms, split U forms and a variety of negative relief shapes. The ovoids have been compressed into circles. Used with permission of the artist.

3. Do you easily recognize the design of a fish in this work by Bill Reid? Explain why or why not.

4. In this design there is a repetition of lines and complex shapes. Which shape seems to dominate the design?
-
-

Just For Fun

Now it's your turn to create a symbolic animal from this style of design. You will need a small brush, some black and red paint, and a piece of white paper. Think of some animal that can symbolize speed, strength, or grace. Begin with a solid black outline of the animal and then outline details and decorative shapes. When your outline is complete use red paint for colour. Where you need white, leave the paper.

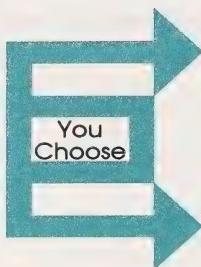
Check your answer(s) by turning to the Appendix, Section 2: Activity 3.

Activity 4: Genre Paintings

Everyday activities as subject matter for paintings are explored.

This activity will introduce you to **genre painting**. Genre paintings are about everyday, normal activities. Scenes of daily life are genre paintings. Truck drivers driving loaded vans, a farmer seeding his field, children at play, or a woman reading a book are all genre subjects.

A prime minister of Canada giving a speech would not be a genre subject matter because this event is not from the daily life of ordinary people. Mary Cassatt was an American artist who painted many genre subjects. If you look at several of her works you will notice that she has elevated mundane everyday experiences into wonderful subjects for her paintings.

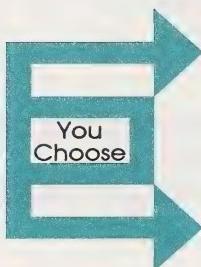


If you have access to the laserdisc *Sightlines*, find and view frame 11052.

OR



Turn to picture 150, Mary Cassatt, *The Bath*, in your *Art 11 Booklet of Reproductions*.

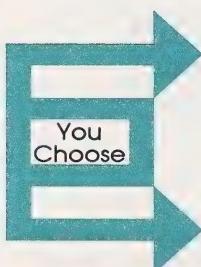


If you have access to the laserdisc *Sightlines*, find and view frame 10788.

OR



Turn to picture 151, Mary Cassatt, *The Coiffure*, in your *Art 11 Booklet of Reproductions*.

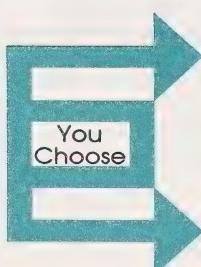


If you have access to the laserdisc *Sightlines*, find and view frame 10787.

OR



Turn to picture 153, Mary Cassatt, *The Fitting*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 12534.

OR



Turn to picture 154, Mary Cassatt, *The Letter*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11053.

OR



Turn to picture 152, Mary Cassatt, *Mother and Child*, in your *Art 11 Booklet of Reproductions*.

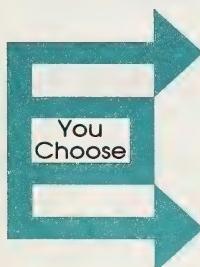


If you have access to the laserdisc *Sightlines*, find and view frame 10786.

OR



Turn to picture 155, Mary Cassatt, *The Stocking*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11051.

OR



Turn to picture 156, Mary Cassatt, *Young Woman Picking Fruit*, in your *Art 11 Booklet of Reproductions*.

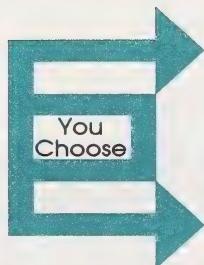
After carefully studying the paintings by Mary Cassatt, answer the following questions.

1. What are the common genre themes in these paintings by Mary Cassatt? Justify your answer in a brief description.

2. How would you describe Mary Cassatt's style? Be specific in your analysis.

Check your answer(s) by turning to the Appendix, Section 2: Activity 4.

Now carefully study the painting *Snap the Whip*, by Wilson Homer who was both a landscape artist and a genre artist.



If you have access to the laserdisc *Sightlines*, find and view frame 9278.

OR



Turn to picture 157, Wilson Homer, *Snap the Whip*, in your *Art 11 Booklet of Reproductions*.

3. Write a description of the Wilson Homer painting, *Snap the Whip*, and explain in detail how this painting is based on genre subject matter.

4. What other genre scenes could you suggest that would include the same environment and the same people as you see in the Homer work? List at least ten scenes.

Check your answer(s) by turning to the Appendix, Section 2: Activity 4.

Activity 5: Still Life

Learn to recognize still life as subject matter. Develop an awareness that the elements and principles of design can be combined in infinite variations of style.

A **still life** is a representation of a group of inanimate objects – objects that do not move. Flowers, fruit, jars, books, vegetables, parts of machinery, driftwood, shoes, or boxes have all been used by artists in still-life works. Usually the objects are set up into a composition which becomes the artist's source. As mentioned before, treatment of subject matter can vary greatly because of artists' individual styles. Study the following three styles of still-life paintings which were created at approximately the same time in France.

Paul Cézanne (1839-1906) was a French artist. Many of his works were still-life compositions. Study these four examples.



If you have access to the laserdisc *Sightlines*, find and view frame 9079.

OR



Turn to picture 158, Paul Cézanne, *Still Life with Apples*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2678.

OR



Turn to picture 159, Paul Cézanne, *Still Life with Coffee Pot*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2688.

OR



Turn to picture 160, Paul Cézanne, *Still Life with Fruit Basket*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2687.

OR



Turn to picture 161, Paul Cézanne, *Still Life with Onions*, in your *Art 11 Booklet of Reproductions*.

1. Paul Cézanne has used many objects over and over in different relationships. List the objects.

2. What effect does Cézanne achieve by broken outlines and uniform value?

3. How did Cézanne create the illusion of space and distance?

4. How were colours used in Cézanne's paintings? Describe in detail Cézanne's use of colour.

Check your answer(s) by turning to the Appendix, Section 2: Activity 5.

Artists like Pablo Picasso (1881-1985), Juan Gris (1887-1927) and Georges Braque (1882-1963) used a unique style called **Cubism** to create their still-life paintings.



If you have access to the laserdisc *Sightlines*, find and view frame 9535.

OR



Turn to picture 162, Pablo Picasso, *Violin and Grapes*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11040.

OR



Turn to picture 163, Georges Braque, *The Table*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11197.

OR



Turn to picture 164, Juan Gris, *Breakfast*, in your *Art 11 Booklet of Reproductions*.

If you analyse these paintings carefully you will notice that Cubism breaks down the forms into several views and surfaces all at the same time. Carefully study this style, then answer the following questions.

5. How are these paintings by Picasso, Braque, and Gris alike? List your reasons.

6. Which painting do you prefer and why? Make sure you refer to specific details in the painting.

7. Look at the Cézanne paintings again. What is the major difference between Cézanne and a Cubist work?

Just for Fun

Can you draw squares and rectangles, ovals, triangles, and quadrilaterals? Then you should be able to try to compose a Cubist style still-life drawing. Arrange some objects on a table and with a pencil draw what you see with squares and rectangles, include the sides of the objects. Imagine that you iron flat all the objects so that tops, sides, bottoms are all seen at once. You can add colours and shading to complete the drawing.

Check your answer(s) by turning to the Appendix, Section 2: Activity 5.

The still-life work by Maurice De Vlaminck, is painted in the **Fauve** style. This style uses bold colours to express the objects and the overall composition.

The Fauve style (Fauve means wild beast), was not accepted by the public at that time, and was ridiculed as brash, unstructured, and in poor taste.

Turn to picture 165, Maurice De Vlaminck, *Still Life with Lemons* in your Art 11 Booklet of Reproductions and answer the following questions.

8. Do you think the work would receive the same criticism today? Give reasons for your answer.

9. What colours has the artist used?

10. What mood or expression does this still life have?

11. How do you think this mood was achieved?

Check your answer(s) by turning to the Appendix, Section 2: Activity 5.

Activity 6: Landscapes

Develop an understanding of what is meant by subject matter in artworks. Identify various visual features of artwork.

The subject of landscape is the outdoors. Landscapes can refer to scenes of the country, the city, or the sea. Landscapes can represent the urban environment: street scenes, buildings, shopping centres, factories, castles, and villages. Often artists will combine natural forms and forms made by humans.

Just as in genre and still-life subject matter, many artistic variations exist because of individual's style, media, and techniques, and historic or cultural influences. Some artists may emphasize the record of what they see, in almost the way a photographer would organize a picture. Look at the work by Jean Baptiste Camille Corot.

Turn to picture 166, Jean Baptiste Camille Corot, *View of Venice, The Piazzetta Seen from the Quay of the Esclavons*, in your Art 11 Booklet of Reproductions.



If you have access to the laserdisc *Sightlines*, find and view frame 9196.

OR



Turn to picture 167, Richard Estes, *The S. R. Guggenheim Museum*, in your *Art 11 Booklet of Reproductions*.

In these two examples of landscape the artists have recorded minute detail in a realistic composition. We are given no information how the artists feel about these places. Carefully study, analyse, and compare the two paintings.

1. Describe how the points of view differ in the two landscapes, Richard Estes, *The S. R. Guggenheim Museum*, and Corot's *View of Venice, The Piazzetta Seen from the Quay of the Esclavons*.

2. Describe how the details differ.

3. What do you remember? Without looking again at the works, write a detailed description about each place.

Check your answer(s) by turning to the Appendix, Section 2: Activity 6.

In addition to the sense of place, artists communicate a feeling or emotion in their land, city, or seascape such as the work by Grant Wood.

Turn to picture 171, Grant Wood, *Stone City, Iowa*, in your *Art 11 Booklet of Reproductions*, then answer the following questions.

4. Do real people live here, in this neat and orderly storybook environment painted by Grant Wood. Can you describe the feeling and suggest how the artist has created that feeling in this painting?

5. Would you like to live there? Explain why or why not.

Check your answer(s) by turning to the Appendix, Section 2: Activity 6.

The following work by Joseph Stella uses a very different style and technique to represent a feeling or emotion about a place.



If you have access to the laserdisc *Sightlines*, find and view frame 11459.

OR



Turn to picture 168, Joseph Stella, *Brooklyn Bridge*, in your *Art 11 Booklet of Reproductions*.

6. What do you think this place painted by Joseph Stella is like? Explain your answer.

7. Can you identify some of the elements and principles of design that Joseph Stella uses?

8. Would you be able to recognize the subject matter of this work without the title of the work? State your reasons.

9. Now you should be able to write a brief paragraph about landscape painting. What might a landscape symbolize for the artist? Look again at the examples you studied in this section, select one and try to interpret the meaning the subject might have had for the artist.

Check your answer(s) by turning to the Appendix, Section 2: Activity 6.

Activity 7: Portraits

Develop an understanding of what is meant by subject matter in artwork. Identify various features of artwork.

Portraiture is a vast and universal subject matter for artists. Self-portraits, portraits, the human form – clothed or nude, paintings of groups of people, all use the human form as subject matter. The pose can be formal or informal, and the subject can be set in realistic or imaginary surroundings. Works can represent the full figure, the head, or the upper torso.

Turn to picture 169, Francisco Goya, *Dona Isabel Cobos de Porcel* and picture 170, Oskar Kokoschka, *Frau Erfurth*, in your *Art 11 Booklet of Reproductions*.

- Even though these two portrait paintings, *Dona Isabel Cobos de Porcel* and *Frau Erfurth* were created approximately 120 years apart, what design elements are common?

- What reasons can you give why these paintings are different in style?

- Which of the two portraits do you prefer and why?

Check your answer(s) by turning to the Appendix, Section 2: Activity 7.

The following three images represent different cultural traditions, different styles, and different materials.



Illustration 125. Amedeo Modigliani. Head, 1915. Limestone, 57 cm high. The Museum of Modern Art, N.Y., gift of Abby Aldrich Rockefeller. Photograph c 1990, The Museum of Modern Art, New York.



Illustration 126. Bonten (Brahma). Clay, height 81 1/4". Sangatsudo of Todai-ji, Nara, Japan. Nara period, early eighth century A.D.



Illustration 127. Ancestral Figure, Baule Sculpture. African. Height 20 1/2". The British Museum. Photograph, The British Museum.

4. Study these images, then complete the following chart.

| | ILLUSTRATION 125. AMEDEO MODIGLIANI | ILLUSTRATION 126. BONTEN (BRAHMA) | ILLUSTRATION 127. ANCESTRAL FIGURE (BAULE SCULPTURES) |
|---|--|--------------------------------------|---|
| What design elements are used? | | | |
| What human features are distorted/stylized? | | | |
| What mood is created? | | | |
| What materials are used? | | | |

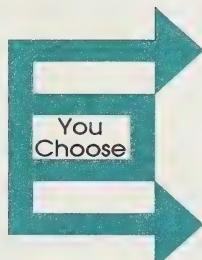
5. List these works in order of your preferences, give reasons for your selections.

Check your answer(s) by turning to the Appendix, Section 2: Activity 7.

Activity 8: Imaginative Subjects

Develop an understanding of what is meant by subject matter in an artwork. Understand how the elements and principles of design can be combined in infinite variations.

Many artworks show unusual and strange subject matter: dreams, fantasies, and myths. The surrealistic artworks you studied in Module 1, Section 2 are in this subject category. In such artworks very little information about what the forms might mean is given.



If you have access to the laserdisc *Sightlines*, find and view frame 9446.

OR



Turn to picture 174, Joan Miro, *The Harlequin's Carnival*, in your *Art 11 Booklet of Reproductions*.

In this painting the artist uses a creative and imaginative play of lines, shapes, and colours.



If you have access to the laserdisc *Sightlines*, find and view frame 14343.

OR



Turn to picture 172, Alfred Pellan, *Floraison*, in your *Art 11 Booklet of Reproductions*.

The works of the Canadian painter, Alfred Pellan, are somewhat similar, for they are full of many different imaginary shapes. Shapes and patterns seem to pop up everywhere and the viewer is given no indication what the combination of these elements could mean.

1. Describe the two works of art which you have just viewed.

- a. Joan Miro, *The Harlequin's Carnival*:

- b. Alfred Pellan, *Floraison*:

2. Give reasons why these paintings are considered successful works of art.

Just for Fun

Now create your own composition of imaginary subject matter. Gather three sheets of plain white paper and a piece of white cardboard or heavy paper. Using scissors, cut random shapes from one sheet. Shapes may vary in size. From another sheet tear several large shapes. From the third sheet cut or tear many small shapes. On a mounting sheet select from your shape collection as many varieties as you need to make a satisfying composition. Try several arrangements. Paste down your final choice. Your collage is now all white, with some large, some medium, and some small shapes. Some edges are sharp, some are rough (torn). View your collage from different directions; then use crayon, coloured pencils, or coloured felt pens to complete your composition of imaginary subject matter.

Check your answer(s) by turning to the Appendix, Section 2: Activity 8.

Everyday objects are often changed or put together in unusual, strange ways that make you wonder what the artist meant. Look at the work by René Magritte, a French artist who was fond of making puns. His paintings are puzzles of language and of art.

Turn to picture 173, René Magritte, *Time Transfixed*, in your *Art 11 Booklet of Reproductions*; then answer the following question.

3. This painting by Magritte raises many questions for the viewer. Why is a steaming train emerging from the fireplace? What is the artist trying to tell you? Write your response to these questions.

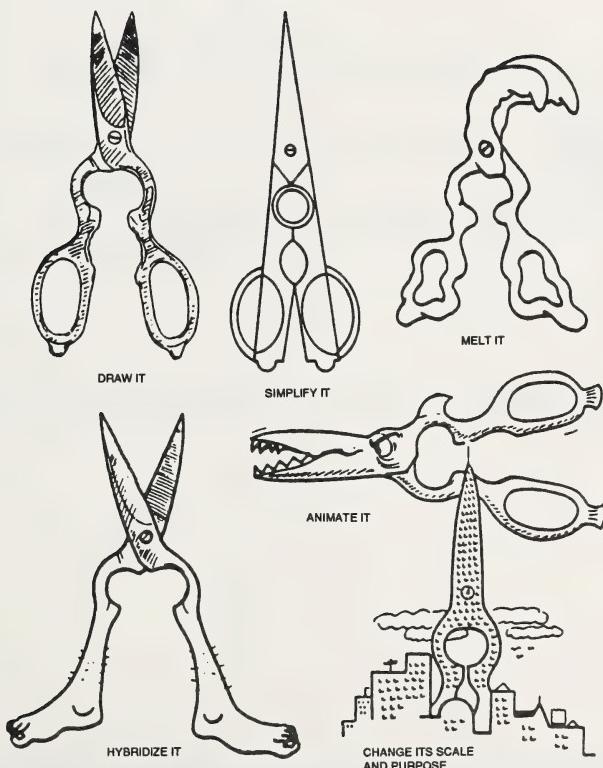


Illustration 128. Denis Grant, *Transformations*, 1980. Pen and ink.
Courtesy the artist and author of *Design Synectics*, Nichalos Roukes.

4. Anyone can be imaginative. Study all the variations of the transition of scissors in Illustration 128. Then draw your own transitions of a paint brush showing it melting, multiplying into smaller brushes, becoming simpler, and climbing.

a. melting

b. multiplying into smaller brushes

c. becoming simpler

d. climbing

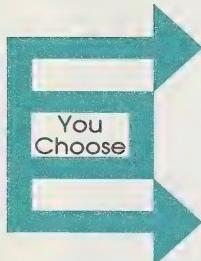
Check your answer(s) by turning to the Appendix, Section 2: Activity 8.

Activity 9: Nonobjective Art

Understand that the elements of principles of design can be combined in infinite variations of style, media, methods, and subjects.

Sometimes artists choose design itself as a subject for art. Such images are called **nonobjective**. Nonobjective art differs from works which have dreams and the subconscious as subjects. Even though an artist also uses imagination to create nonobjective works, the compositions are not left to chance but are carefully and deliberately worked out.

The American artist Jackson Pollock, for example, splattered and dripped paints on large canvas surfaces until he was satisfied with the visual result.



If you have access to the laserdisc *Sightlines*, find and view frame 9549.

OR



Turn to picture 175, Jackson Pollock, *One (#31, 1950)*, in your *Art 11 Booklet of Reproductions*.

The Hungarian artist Victor Vasarely creates his work using lines, colours, and shapes combining these in the most imaginative ways.

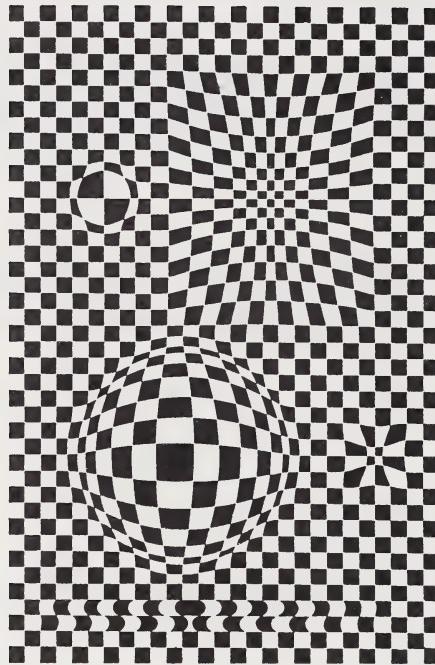


Illustration 129. Victor Vasarely. *Vega*. 1957, 77 x 51".
Collection of the Artist. © Vasarely 1989/ VIS *ART,
Copyright Inc.

1. How do these two works by Pollock and Vasarely differ in their
 - a. use of lines?

- b. use of colour?

c. overall composition?

Check your answer(s) by turning to the Appendix, Section 2: Activity 9.

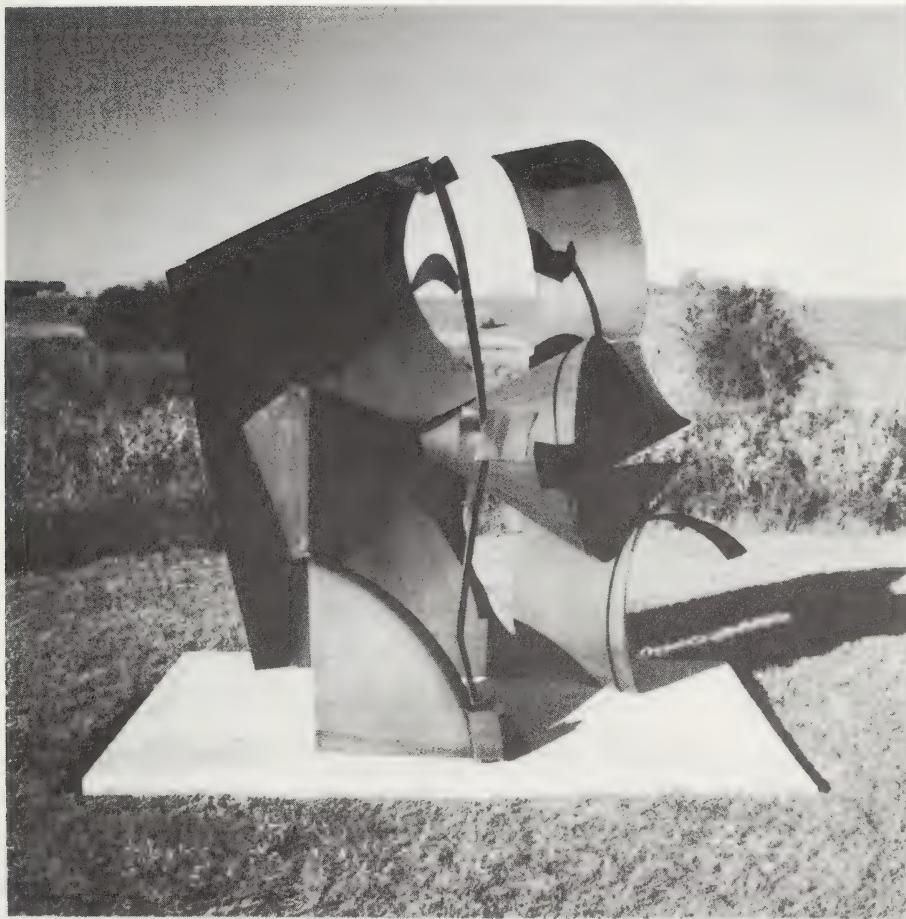


Illustration 130. *Siren Song*, Douglas Bentham. Steel, rust, paint, 248.9 x 274.3 x 238.8 cm, 1982. With permission of the artist.

Sculptures can also be nonobjective. The sculpture, *Siren Song*, created by the Canadian artist Douglas Bentham is an organized assembly of steel parts. (See Illustration 130.)

The different parts of this sculpture are effectively balanced in a composition where each form contributes to the overall effect.

2. The meaning of this sculpture, *Siren Song* by Douglas Bentham, is left for the viewer to decide. Or is it not important that the viewer attaches a meaning? Explain your opinion on this matter.

3. You have been asked to design a nonobjective stained glass window for your town hall. Give a description of your design and place your design in the space provided.

Check your answer(s) by turning to the Appendix, Section 2: Activity 9.

You will need to plan this design carefully. Prepare several sketches. You may wish to use a ruler. Complete the design with a black felt marker and coloured pencils.

Paste or Draw your Design here.

Share your design with a friend.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help

For each of the following artworks choose the terms that you think best describe the subject matter and style of the artwork. Each work may have several connections. Use the list of terms which follow. Each term may be used more than once. You might think of some other terms to add to the list.



If you have access to the laserdisc *Sightlines*, find and view frame 2605.

OR



Turn to picture 176, François Millet, *The Gleaners*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 14294.

OR



Turn to picture 179, Lucius O'Brien, *Sunrise on the Saguenay*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 14409.

OR



Turn to picture 144, George A. Reid, *Mortgaging the Homestead*, in your *Art 11 Booklet of Reproductions*.

Turn to picture 177, Bill Reid, *Totem Pole*, and picture 178, Constantin Brancusi, *The Kiss*, in your *Art 11 Booklet of Reproductions*.

Use these terms to complete the following chart in order to describe the works of art you have just looked at.

| | | |
|-----------|--------------------------|------------------|
| realistic | lonely | motion |
| landscape | cultural/tradition based | sombre |
| narrative | symbolic | portrait/figures |
| abstract | nonobjective | social comment |
| emotional | sculpture | sad |
| genre | painting | |

| WORKS | DESCRIPTIVE TERMS |
|--|-------------------|
| Bill Reid: <i>Totem Pole</i> | |
| François Millet: <i>The Gleaners</i> | |
| Constantin Brancusi: <i>The Kiss</i> | |
| Lucius O'Brien: <i>Sunrise on the Saguenay</i> | |
| George A. Reid: <i>Mortgaging the Homestead</i> | |

Check your answer(s) by turning to the Appendix, Section 2: Extra Help.

Enrichment

Simplify a still-life composition. Make four large squares on a page of drawing paper. In the first square, place a picture of an arrangement of several found objects. Complete the following three squares. Progressively reduce the details in the composition of each of the squares. The last square will be the most simplified.

Share your work with a friend.

Conclusion

Some of the many ways in which one can recognize the elements and principles of design and describe subject matter have been covered in this section. You have learned that the subject of a work communicates to the viewer something of what the artist wishes to convey. The subject matter artists use has been categorized for you into narrative, religious, cultural, landscapes, portraits, genre, still life, dreams, and nonobjective compositions. You also know that artists freely combine different subject matters, and that artworks that are based on the same subject matter can differ greatly because of differences in individual artistic style, historic art periods, cultural traditions, materials ,and techniques used.

It is also important for you to remember that this section introduces you to a sampling of the more common subject matters that artists use. There are many other subjects such as animal paintings, or artworks based on new technology.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 3

CLASSIFYING WORKS OF ART

When you listen to the radio, do you ever notice the great variety of music that is played? Do you ever try to identify the pieces as country and western, pop, heavy metal, classical, or jazz? If you do, you are classifying each piece by type. You can learn to classify artworks by periods, or by movements, and by the visual characteristics and style. In Module 4, you learned to use the word "style" to identify some historical periods in art.

In this section you will look at the styles of some artworks from modern times and try to classify these works into a specific art period.

After completing this section, you should be able to

- identify the characteristics of some works of art
- analyse the style of the artwork
- recognize the differences in art styles of different periods
- fit works of art into particular periods of history

Social, political, and cultural changes are some of the influences that cause change in the styles of art and the works of artists. However drastic these changes, you are still able to identify and classify the style of a particular period in art through the **forms**, the **colours**, and the **techniques** used by an artist.

In Module 4, Section 3, you examined the characteristics that make Gothic sculptures different from Baroque. Look back over this section. From the Baroque period to the present, there have also been very many changes in styles. The twentieth century has been a time of great change in artistic style.

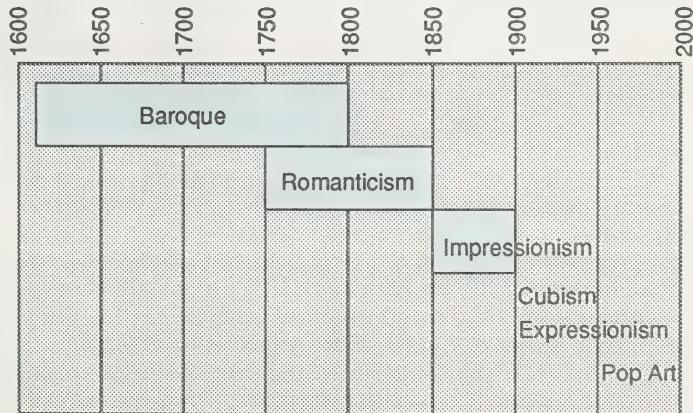




Illustration 131. Alex Colville, Canadian. *Child and Dog*, 1952. Tempera/board 80.7 x 60.3 cm.
National Gallery of Canada. © Colville 1989/VIS* ART Copyright Inc.

You can learn to classify artists and art movements by learning about the special style that was practised at the time the artwork was made. One example of a special style is **Impressionism**. In the last quarter of the nineteenth century a group of French artists became interested in painting the spontaneous pleasures of cafés, villages, gardens, and seashores. You have seen works by Corot and Millet, both of whom painted outdoor scenes, but these new painters wanted to capture the impressions of things seen in a moment of time. They used colour to give the impression of sunlight. They applied paint in short, broken strokes of pure colour.

Since the time of the Impressionists, artists have continued to experiment with many styles. In Module 1, Section 2, you explored Surrealism, a twentieth century art movement. Today, artists paint in **representational, abstract, and nonobjective** styles.

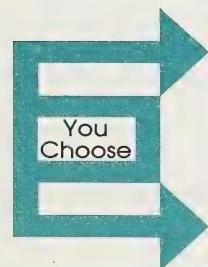
Activity 1: Romantic Art

Recognize the differences in art styles of different periods.
Analyse the characteristics of some works of art.

Romantic art was a style of art which dealt with subject matter of exotic places, landscapes, and contemporary events of the time. It was a rebellion against the formal, photographic style of Neo-classicism which preceded romanticism. Romanticism was not confined to art, but included literature from which some artists drew inspiration.

The artists from this period developed a new way of using colours. Paints were applied more boldly and loosely compared to previous art. They used these colours to create moods and atmospheric conditions in their expression of the subject matter. Essentially, a romantic artist treated the subject matter as a remote ideal, emphasizing mood, atmosphere, isolation, remoteness.

Refer to the picture by the French artist Theodore Gericault titled *The Wounded Officer of the Imperial Guard Leaving the Battlefield*.



If you have access to the laserdisc *Sightlines*, find and view frame 2825.

OR



Turn to picture 181, Theodore Gericault, *The Wounded Officer of the Imperial Guard Leaving the Battlefield*, in your *Art 11 Booklet of Reproductions*.

1. In each column below, list all of the visual characteristics you see in the Gericault painting.

| SUBJECT | COLOURS | LIGHT AND DARK | APPLICATION OF COLOURS | MOOD OF THE WORK |
|---------|---------|----------------|------------------------|------------------|
| | | | | |

2. Study the composition carefully. What message do you think the artist was trying to convey?

3. Would you consider this to be an example of Romantic art? Why?



If you have access to the laserdisc *Sightlines*, find and view frame 12071.

OR



Turn to picture 182, John Constable, *Salisbury Cathedral from the Bishop's Ground*, in your *Art 11 Booklet of Reproductions*.

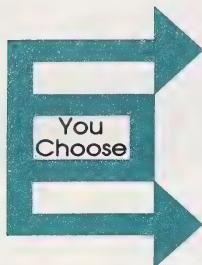
4. Look carefully at John Constable's painting, then answer the following questions:

- a. What time of the day seems to be depicted? How is this illusion created?

- b. Look at the textures and colours, and consider the atmosphere in the John Constable work. What event in nature do you think occurred or is about to happen?

- c. What do you think the artist is trying to express about the landscape?

Check your answer(s) by turning to the Appendix, Section 3: Activity 1.



If you have access to the laserdisc *Sightlines*, find and view frame 12385.

OR



Turn to picture 183, Joseph Turner, *Southwest View of Gothic Abbey (Fonthill) – Morning*, in your *Art 11 Booklet of Reproductions*.

5. Study Joseph Turner's painting, then complete the following:

- a. Make a list of reasons why Turner's painting does not seem to represent the same time of day as Constable's.

- b. Make a list of words which would describe this landscape.

- c. Explain why the mood in this painting is so different from Constable's.

- d. Describe what you feel the artist is trying to say about nature.

6. Looking at the two paintings, which would you consider as having more movement?

7. Compare the two paintings and make a list of the similarities between them.

8. Explain why these two works are examples of romanticism.

Check your answer(s) by turning to the Appendix, Section 3: Activity 1.

Activity 2: Impressionism

Some characteristics of some artworks are identified. Recognize the difference in art styles of different periods.

In 1874, a group of young painters in Paris held an exhibition of works in the studio of the photographer, Felix Nadar. The exhibition created a commotion in the art world. A critic who saw the title of Monet's painting, *Sunrise – An Impression*, called the group **Impressionists**.

The Impressionists broke traditions in art. They painted outdoors instead of in the studio. They painted the cities bulging with people, railways, bridges, race courses, and events in everyday life as they were occurring.

These artists wanted to capture the impression of the moment – to freeze time at a precise instant. They made outlines fuzzy and vague because this is how edges appeared in strong sunlight. Impressionists avoided the use of black in shade and shadow since black did not occur in nature. They used a technique of tiny brush strokes of almost pure colours to achieve the brilliance of light in their work.



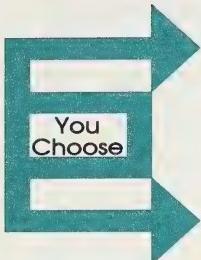
If you have access to the laserdisc *Sightlines*, find and view frame 2938.

OR



Turn to picture 185, Claude Monet, *Lady with a Parasol*, in your *Art 11 Booklet of Reproductions*.

1. You have just bought Monet's *Lady with a Parasol*. You are so excited about your acquisition that you telephone your parents to tell them the good news. They ask you to describe the work so they can get an idea of what it looks like. Write what you would tell them.



If you have access to the laserdisc *Sightlines*, find and view frame 2823.

OR



Turn to picture 184, Jean-Auguste Dominique Ingres, *Madamoiselle Rivièvre*, in your *Art 11 Booklet of Reproductions*.

2. Now compare *Lady with a Parasol* with the Neo-classical painting *Madamoiselle Rivièvre*.

- a. What are the differences in the use of colour in Monet's painting compared to Ingres' painting?

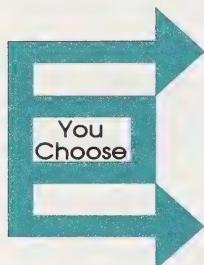
- b. How is the application of paint different in Monet's work?

- c. Of the two works, which appears to have more natural light? Why?

- d. Which painting would you consider to be more formally posed and why?

- e. Explain why Monet's painting is not so sharply focussed as *Mademoiselle Rivièr*e.

Check your answer(s) by turning to the Appendix, Section 3: Activity 2.

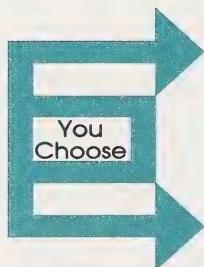


If you have access to the laserdisc *Sightlines*, find and view frame 4109.

OR



Turn to picture 186, Camille Pissaro, *Paysage à Chaponval*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2594.

OR



Turn to picture 187, Casper Davis Friedrich, *The Tree of Crows*, in your *Art 11 Booklet of Reproductions*.

After carefully studying the landscapes by Pissaro and Friedrich answer the following questions.

3. Make a list of the visual differences between the two landscapes; Camille Pissaro, *Paysage à Chaponval* and Casper Davis Friedrich, *The Tree of Crows*.

4. Explain why Pissaro's painting is not as detailed as *The Tree of Crows*.

5. Why do you think Pissaro's use of colour is so different from Friedrich's?

6. Of the two landscapes, which appears to have a more dramatic interpretation of nature? Explain the reasons for your choice.

Check your answer(s) by turning to the Appendix, Section 3: Activity 2.

Activity 3: Cubism

Some characteristics of some works of art are identified.
Recognize the differences in art styles of different periods.

Cubism is a style of art developed by Pablo Picasso and Georges Braque in the early 1900s in France. The style resulted from the influence of the ideas of Paul Cézanne and the exhibition of African sculptures in France at the time.

Cubist works disregarded the natural appearances of objects and concentrated on flattening out the objects into geometric planes and colours to show them from all sides simultaneously. Cubism was to influence art which followed and to change people's views of what art is or should be. You have considered Cubism in still-life subject matter in Section 2 of this Module.

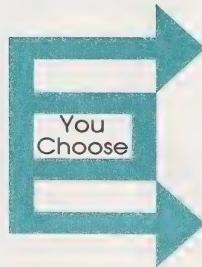


If you have access to the laserdisc *Sightlines*, find and view frame 9534.

OR



Turn to picture 188, Pablo Picasso, *Still Life with Cake*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 2678.

OR



Turn to picture 159, Paul Cézanne, *Still Life with Coffee Pot*, in your *Art 11 Booklet of Reproductions*.

If you have access to the video *The Reconstruction of Space*, viewing it at this time will broaden your understanding of Cubism.

The following questions require the use of tracing paper and construction paper.

1. Take the tracing paper and trace the outline of the objects in Paul Cézanne's still life. Complete the background with construction paper shapes similar to those in the Cézanne painting. Select several sheets of construction paper of different colours. Place the tracing paper on top of the construction paper and cut out the objects. Each object should be a different colour. Glue these objects in the same position they had in the original work.
 - a. Compare the paper cutout with the original still life. Describe any visual transformations that you notice about the objects.

- b. Compare the paper cutout with Picasso's and Cézanne's still lifes. Of the two pictures, which more closely resembles the paper cutout? Explain why.

- c. If you were to classify the paper cutout as Cubist or Impressionist style, which would you choose and why?

2. Look again at Picasso's and Cézanne's still lifes. Which painting seems to have more spatial depth? Why?

Check your answer(s) by turning to the Appendix, Section 3: Activity 3.

Activity 4: Expressionism

Some characteristics of some works of art are identified.
Recognize the differences in art styles of different periods.

Expressionism was a style of art which developed in Germany in the early 1900s. There were two groups working in this style: Die Brucke (The Bridge), and Der Blau Reiter (Blue Rider).

The characteristics of this style are an energetic and direct way of applying paint to the surface. The expressionists turned from landscape and still life as subjects for art to the intense expression of feelings and emotions. They generally made use of sombre colours, unlike impressionists they used browns and blacks, as well as vivid reds, oranges, blues, powerful lines, and jagged shapes which gave a feeling of fragmentation. Design principles were sometimes sacrificed in order to communicate powerful sensations through lines and colour.



If you have access to the laserdisc *Sightlines*, find and view frame 9347.

OR



Turn to picture 189, Ernst Ludwig Kirchner, *Street, Dresden*, in your Art 11 Booklet of Reproductions.

After carefully viewing the artworks by Kirchner answer the following questions.

1. Describe your reactions when you look at the human forms in the composition, *Street, Dresden* by Ernst Ludwig Kirchner.

2. What do you notice about the facial expressions of the figures?

3. How would you describe the use of colours in the work?

4. What special effects do you think the artist was trying to create?

5. Explain what you feel the artist was trying to express in this work.

Check your answer(s) by turning to the Appendix, Section 3: Activity 4.

Activity 5: Pop Art

Recognize the differences in art styles of different periods.
Analyse the style of artwork.

Pop art is a style of art which rebelled against abstract expressionism in the early 1950s. It used advertisement, comic strips, soup cans, labels, and objects from popular culture, hence the word pop.

Pop art was a satirical approach to art. Ordinary objects were given unusual treatments, like the Oldenburg sculptures you saw in Module 6, Section 1. On the other hand, Pop art gave artists the opportunity to interpret aesthetically objects not usually considered as subjects for art.

These pop subjects – Coke cans, clothes pins, brillo boxes – were realistically presented by the artist. It was easy for the viewing public to accept this style of art because it was self-evident and representational.

1. Take a paper clip, a safety pin, a clothes pin, or a simple everyday object and draw it to fill a piece of paper 60 cm x 45 cm.
2. Look at the drawing and the original object. Which do you perceive to have more “presence”? Explain.

3. Look at your drawing. Does it give you a somewhat different idea of the object? Why or why not?

Check your answer(s) by turning to the Appendix, Section 3: Activity 5.



If you have access to the laserdisc *Sightlines*, find and view frame 11511.

OR



Turn to picture 190, Andy Warhol, *Campbell Soup Can*, in your *Art 11 Booklet of Reproductions*.



If you have access to the laserdisc *Sightlines*, find and view frame 11375.

OR



Turn to picture 191, Jackson Pollock, *Painting*, in your *Art 11 Booklet of Reproductions*

4. You are to classify one of these reproductions (Andy Warhol's, *Campbell Soup Can* or Jackson Pollock's *Painting*) as Pop art. List the characteristics of the work that helped you make your Pop art classification.

Just for Fun

Collect six pictures of objects which you consider suitable for Pop art paintings or sculptures. These can be from newspapers or magazines. Using one of these objects, draw or paint an example of Pop art on a page of your journal.

Check your answer(s) by turning to the Appendix, Section 3: Activity 5.

Follow-Up Activity



If you have access to the laserdisc *Sightlines*, find and view frame 2507.

OR

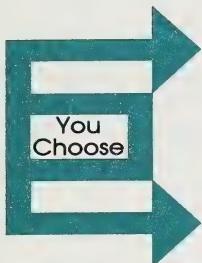


Turn to picture 192, Eugene Delacroix, *The Women of Algiers*, in your *Art 11 Booklet of Reproductions*.

1. You are visiting a museum with your friend. You are in front of *The Women of Algiers*. Your friend exclaims, "Oh, this is such a good example of Expressionism!" You know that your friend is wrong and you must convince her that she has made an error.

Review activities 1 and 6.

Describe how you would convince your friend why this painting is an example of Romantic art and not Expressionism.



If you have access to the laserdisc *Sightlines*, find and view frame 11040.

OR



Turn to picture 163, Georges Braque, *The Table*, in your *Art 11 Booklet of Reproductions*.

2. You are at a party to unveil a new painting acquired by a rich art collector. Standing beside you when the work is unveiled, is Johnny Lightning, the blind musician. Everyone is raving about the painting, *The Table* by Georges Braque. Johnny is puzzled! Describe the visual features of the work so that Johnny can understand why this work is classified as Cubist.

What would you say to Johnny Lightning?

Check your answer(s) by turning to the Appendix, Section 3: Follow-Up Activity.

Conclusion

Romanticism, Impressionism, Cubism, Expressionism, and Pop art are only a small group of art styles that have developed in the last 150 years or so. Each period of art, as you have observed, can be classified by the use of subject matter, colours, and the application of colours, lines, shapes, light and dark, textures, and composition. Some periods portray artworks naturalistically, distorted, or nonrepresentationally.

Module Summary

By knowing something about materials, subjects, and elements and principles of design, you can begin to recognize and appreciate some of the many different periods of art.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

Appendix

| | |
|---|-----------------------------|
|  | Activities |
| | Follow-Up Activities |

Section 1: Activity 1

1. This sculpture represents an Egyptian Queen. The paint creates a more lifelike appearance, it enhances and exaggerates her facial features. The sculpture is fashioned according to ancient Egyptian taste and idealized facial proportions. The paint emphasizes the stylization.
2. The planes and surfaces of this sculpture were created to reflect light and shadow rather than colour. The artist was not interested in a lifelike representation of the woman.
3. The facial features of the Brancusi sculpture differ from the facial features of Queen Nefertiti in several ways:
 - The facial features are exaggerated and stylized.
 - The Brancusi sculpture has little detail and is nonrealistic. Nefertiti's face is realistic.
4. Both sculptures show the following similarities:
 - long neck
 - both are portraits of women
 - both present a frontal view

Section 1: Activity 2

1. Your answer will be personal, the following are possibilities:
 - The large size and soft modelling of the hamburger make it appear to be something different than an ordinary hamburger.
 - More details are noticeable in the large hamburger.
 - The hamburger is perceived as a work of art.
2. Answers will vary. Here is an example to assist you: A giant toaster would be an exciting plastic sculpture because the plastic could simulate the shiny metal surface of the toaster. It could be placed in a park where it would raise some controversial comments.

Section 1: Activity 3

You may have identified the following media:

- wood
- paint
- cloth
- plastic
- leather

Section 1: Activity 4

1. Your paragraph should mention some of the following:
 - a high roof where arches cross one another in a beautiful series of patterns
 - high walls with pointed arches, a clerestory level, and a final row of glass windows around the top
2. Reinforced concrete provides strength when built into thin walls. It allows the walls to be thinner and stronger. Greater height and strength can be built into the structure. Furthermore, different shapes can be moulded.
3. The two major differences in these interior spaces are as follows:
 - The Amiens Cathedral interior space is vertical, and somewhat narrow. The space soars upward.
 - The Sports Palace interior is a large, horizontal, flowing space.
4. The glass windows around the top of the building provide interior light for both buildings.

Section 1: Follow-Up Activities

Extra Help

1. The figures are made of cast plaster.
2. The following are possible answers:
 - The figures are a stark white in a dark environment.
 - The environment seems realistic, but the figures do not.
3. The objects which create a sense of place or environment include:
 - the lunch counter
 - the stools
 - the coffee machine
 - the spigot (handles on the counter)

The materials which create the settings are

- wood
- chrome
- masonite
- formica

4.

| DIFFERENCES | WOMEN AND DOG | THE DINER |
|-----------------------|--|---|
| STYLE | <ul style="list-style-type: none"> block-like sculpture | <ul style="list-style-type: none"> sculpture as an environment – a construction with plaster-cast figures |
| MATERIALS | <ul style="list-style-type: none"> wood, paint | <ul style="list-style-type: none"> plaster, metal |
| SUBJECT MATTER | <ul style="list-style-type: none"> a contemporary interpretation of a family portrait | <ul style="list-style-type: none"> ghostly human figures existing in a real world His sculptures often portray loneliness. |

Enrichment

1. The following are possible answers:
 - Ceramic tile is shiny and will look glossy and reflect light.
 - Ceramic pieces make a raised surface.
 - Ceramic pieces create a rough texture.
2. The artist may have wished to use traditional materials in a creative way. Traditional mosaic murals were created with small ceramic shapes. He has combined the traditional mosaic methods with contemporary concepts and materials. Fractured objects make us look at an image in a new way.
3. The title suggests the busy motion and energy of a city. At a corner in Madrid there might be confusion and noise, people and cars moving in many directions.

4. The artist has cut and pasted the parts of the image separately.
5. Changing the size makes one seem more important and more powerful than the other. The artist has surrounded each figure with images that are political symbols.
6. You might have a reason something like this: *American Playhouse* seems a suitable title for this collage because the work shows the American influence on the culture of another nation and suggests that serious things are not taken seriously in politics.

Section 2: Activity 1

1. A word list of the details in the painting may include:

- | | |
|----------------|-------------------|
| • sky | • horse |
| • clouds | • logs |
| • hills | • mother |
| • trees | • baby |
| • cabins | • two woodcutters |
| • dog | • fence |
| • two children | |

2. Answers will vary. You should include the following points in your description:

- The painting represents a habitant's home on a clear day in winter.
- The shadows suggest that the time is afternoon.
- The people are a mother, a baby, some children and some woodcutters.
- The emphasis is on the cabin and the group around the cabin.
- The pattern of the tall trees leads my eye to the centre of interest.
- Rhythm and movement are suggested by the pose of the woodcutter, the dog, the pattern of the logs, and the figure of the small boy in the lower right.

The "story" you write will be created from the details you see.

Section 2: Activity 2

1. The facial features, the hair, the pose, and the ornamentation are Asian.
2. Other symbols of renunciation may include the following:
 - The hands and the feet are turned inward.
 - The pose seems contained and turned away from the outside world.

3. The sitting position might mean

- The Buddha is contemplating.
- The figure is waiting for inspiration.
- The figure is humble.
- The figure is still which might mean the Buddha is peaceful.

4. Answers will vary. The following are possibilities:

- Artists make religious sculptures because they are commissioned or hired to make them.
- Artists might wish to share their religious beliefs with others.
- Artists may want to make a symbolic statement about a particular religious belief.
- Artists might be inspired by some religious event.

Section 2: Activity 3

1. The following words may be used to describe the lines:

- thick, thin
- horizontal, diagonal
- flowing
- irregular
- rhythmic

2. The dogfish is nonrepresentational because it does not depict a realistic dogfish. The shapes are abstract.

3. You may not recognize the fish in this work. The design is abstract. The *Haida Dog Salmon* is a symbol. The image is not realistic.

4. The circle seems to dominate the design.

Just For Fun

Check your line drawings by placing them next to the image. Are yours as free flowing? Do you have some lines that are thick? Some that are thin?

In your design have you

- emphasized some one feature or quality of your chosen animal?
- used abstract shapes?
- used lines that express the quality you wished to show?

Section 2: Activity 4

1. The common theme in these paintings is the daily activity of women. Following is a brief description of each:

- *The Bath* – mother bathing a child
- *The Coiffure* – woman fixing her hair
- *The Fitting* – woman altering a dress for another woman
- *The Letter* – a woman sealing an envelope
- *Mother and Child* – a child seated on a mother's lap
- *The Stocking* – a mother putting on a child's stocking
- *Young Woman Picking Fruit* – two women; one seated, one picking fruit

2. Answers will vary, you should have some of the following ideas.

Mary Cassatt's style is

- naturalistic: She paints natural events.
- impressionistic: She uses paint as the Impressionists did; small areas of clear colour, loose brush strokes.
- realistic: She paints her subjects so that they look like real people and events.

3. Answers will vary, but should include the following:

- Nine young boys are playing snap the whip.
- A small red building is behind the boys.
- The boys are playing in a summer field.
- A green hill is behind the red building.
- Part of a distant hill shows on the left of the picture.
- The sky is blue with white clouds.

This painting shows a group of young boys playing a game, a scene from everyday life of ordinary people. For this reason *Snap the Whip* is a genre painting.

4. Answers will vary. You might have

- children in the school building
- children flying kites
- students running out of school
- children picking flowers
- children playing ball

Section 2: Activity 5

1. The objects Paul Cézanne used include

- apples
- onions
- oranges
- jars
- tables
- baskets
- pitchers
- coffee pots
- tablecloths
- drapery
- plates

2. The broken outlines and uniform values make the structure of the work clear. The edges emphasize the volumes of the objects. The appearance of reality is changed.
3. The illusion of space and distance is created by the overlapping planes of colour and by the changing edges of objects. Sometimes the volume is emphasized by a hard edge; sometimes the edge merges with the background.
4. Cézanne used colour both realistically and abstractly. The fruits are painted with analogous harmonies. Cézanne uses warm and cool colour harmonies to make the objects stand out.
5. These paintings are alike in the following ways:
 - Forms are flattened out.
 - Colours are similar.
 - Many points of view are visible.
 - Pieces look as if they are pasted on.
6. Responses will be personal. Write your answer while you are looking at the work you chose and refer to specific details in the painting.
7. The major differences between Cézanne and a Cubist work include the following:
 - The objects in the Cézanne painting seem solid.
 - Space in the Cézanne painting seems deeper.
 - A Cubist work shows many different points of view.

Just for Fun

Compare your drawing to the Braque, picture 163 and to the Gris, picture 164 in your *Art 11 Booklet of Reproductions*. Were you able to create a flat effect? Could you suggest shallow space by shading?

8. Answers will vary. The following reasons are possible answers:

- No. Today we are used to artists experimenting with bright colours.
- Today artists often paint abstract pictures and use vivid colours.
- We are more used to wild colours in advertising.
- Bright colours are often used today in paintings, clothing, and designs.

9. The artist has used reds, yellows, orange, and blue in his painting.

10. The painting is bright, energetic, and intense.
11. The mood of energy and intensity is achieved by using intense warm colours and intense blue in shadows.

Section 2: Activity 6

1. *The S. R. Guggenheim Museum* by Richard Estes is a close-up New York cityscape with surrounding buildings and parked cars.

View of Venice by Jean Corot features a distant view of boats, architectural detail, figures and a vast sky. It has a strong perspective.
 2. *The S. R. Guggenheim Museum* is a contemporary painting executed with airbrush accuracy. It has recorded the reflective quality of metal vehicles like a camera would, and colour is lifelike.

View of Venice shows architectural detail, little colour, and figures. There is a feeling of space and tranquility here.
 3. Answers will vary. You may have something like the following. *The S. R. Guggenheim Museum* is a modern building constructed like four tiers of a round wedding cake. Narrow bands of windows separate each stacked tier. The city surrounds and almost engulfs the building with its office and apartment buildings. Vehicles sit parked along the street but no people are visible. It seems late in the day or else early morning with half the view in shadows. *View of Venice* shows a distant harbour with stone buildings, many arches and masonry detail. A tall stone column and a vast sky can be seen. There is a feeling of airiness and space on a warm day.
 4. The artist has drawn every detail in *Stone City* with exactness. The forms are simplified and trees and hills are smooth and rounded. Shadows are sharp and precise. Each plant is defined. This way of painting creates a mood of peace, order, exactness, like a storybook place.
 5. Answers will be personal. Make sure you have reasons why you would or wouldn't want to live here.
 6. Answers will vary. Some will surely include
 - mysterious
 - exciting
 - energetic
 - noisy
 - dangerous
 - active
 7. Some of the elements of design used by Joseph Stella include
 - colour
 - line
 - texture
 - shape
 - value
 - space
- Some of the principles of design used by Joseph Stella include
- movement
 - repetition
 - balance
 - emphasis
 - contrast
 - unity

8. Details in the painting that will help you recognize a bridge include the following:
 - feeling of moving into a road-like space
 - shapes of bridge towers
 - lines suggesting suspension cables
 - diagonal lines and pattern of lights suggesting moving cars

9. Answers will vary. Interpretation should be based on specific details you notice in the work you have chosen. Be sure to write the title and the artist's name.

Section 2: Activity 7

1. The common design elements of the two portraits include
 - similar shapes and placement of shapes (The two portraits have oval heads, are seated, and have the hand shapes on the lap.)
 - dark values are used for the dress
 - texture is used to show the fabric of the dress
 - limited colour usage in both portraits

2. The two artists were separated by 100 years. Kokoschka uses the free brush strokes and sharp value contrasts of the Expressionists.

3. The answers will vary. Be sure you give definite reasons why you prefer one painting over the other.

4.

| | ILLUSTRATION 125. AMEDEO MODIGLIANI | ILLUSTRATION 126. BONTEN(BRAHMA) | ILLUSTRATION 127. ANCESTRAL FIGURE (BAULE SCULPTURES) |
|--|--|-------------------------------------|---|
| What design elements are used? | line shape | line shape texture | line shape texture |
| What human features are distorted/stylized? | face is very long | ears are distorted | face and body are distorted |
| What mood is created? | elegance or grace | peace and quiet | power or fear |
| What materials are used? | limestone | clay | wood |

5. Answers will vary. Be sure you have included some ideas about the design, the features, the mood, and the material used in each work which would influence your choices.

Section 2: Activity 8

1. Answers will vary, but your description should include some of the following.

- a. Joan Miro: *The Harlequin's Carnival*

You see a room-like greyish space filled with many different shapes: circles, cubes, cylinders, cones, flowing organic shapes, fish and animal and insect shapes. There is a small guitar, a section from a piece of music and a table-top form, all clearly coloured and seeming to move about in the space. Through a window shape you see a black triangle, a red flame-like shape and a sphere with black projections. There are several eye shapes.

- b. Alfred Pellan: *Floraison*

You see brightly coloured and decorated shapes; some round or oval, some rectangular, and some triangular. They are arranged across the surface. Shapes vary in size, direction, and colour. No two shapes seem alike. Colours are bright.

2. Answers may vary. The following are possible answers:

- Both works use colour, shape and line to create new and different images.
- Both artists have arranged the spaces, lines, and colours so that you can find new relationships.
- These paintings stimulate the imagination and make us think about what we see.

Just for Fun

As you create your own composition watch for balance, repetition, emphasis, colour choices. Try not to have any "dead" spaces, that is, parts of the space that are just left empty for no reason.

3. The steaming train is moving ahead, perhaps into the future. The fireplace suggests the past. The artist is trying to tell us something about time. He has the past (fireplace) and the present (clock) and the future (the train) all in one painting.
4. Check your drawings against the example of the scissors. Are all your brush drawings different? Do they convincingly show the paint brush melting, multiplying, becoming simpler, climbing?

Section 2: Activity 9

1.
 - a. Pollock's lines are free flowing, dripped paint, a variety. Vasarely's lines are combination straight lines.
 - b. Pollock used a more limited range of colour.
 - c. Vasarely used a more mathematical composition; Pollock appears more carefully balanced.

- Answers will vary. You should have focussed on the elements of design which may have influenced your decision on the meaning of the artwork.
- Designs and descriptions will vary. Keep in mind that all the coloured shapes are connected by a black line.

Section 2: Follow-Up Activities

Extra Help

| WORKS | DESCRIPTIVE TERMS |
|---|---|
| Bill Reid: <i>Totem Pole</i> | abstract cultural/tradition based symbolic nonobjective sculpture |
| François Millet: <i>The Gleaners</i> | realistic narrative emotional painting |
| Constantin Brancusi: <i>The Kiss</i> | abstract symbolic nonobjective sculpture |
| Lucius O'Brien: <i>Sunrise on the Saguenay</i> | realistic landscape emotional painting |
| George A. Reid: <i>Mortgaging the Homestead</i> | narrative event social comment figures sombre |
| | sad emotional painting realistic |

Enrichment

Projects will vary. You should check to see that you have simplified the compositions. Check to see that you have carefully designed your compositions.

Section 3: Activity 1

| 1. | SUBJECT | COLOURS | LIGHT AND DARK | APPLICATION OF COLOURS | MOOD OF THE WORK |
|----|-----------------------------|--|---|-----------------------------------|------------------|
| | a soldier leading his horse | red brown cream gray black | dark: in the sky, on the helmet, the soldier's tunic, the lower right, the back of the horse light: soldier's face, pants, cape, gloves, front of horse, left foreground and horizon | free, heavy brush strokes visible | dramatic |

2. Answers will vary. The message that going to war or to fight is a very uncertain proposition may be portrayed in the painting.
3. *The Wounded Officer of the Imperial Guard Leaving the Battlefield* is an example of Romantic art because the artist is emphasizing the dramatic mood using strong darks and lights and swirling movements.
4.
 - a. The time of the day seems late afternoon. This illusion is created by the long shadows in the foreground and the bright, light sky and cathedral.
 - b. Answers will vary. Perhaps you noticed some darker clouds on the left which might suggest a thunderstorm.
 - c. Answers will vary, the following are possibilities:
 - The artist seems to suggest that the landscape provides dramatic forms and shapes for art.
 - The landscape shapes and subjects make interesting compositions.
 - Landscapes are filled with light, dark, colour, movement and mystery.

5. a. Turner's painting does not seem to represent the same time of day as Constable's for these reasons:
 - The edges of the shapes are softer.
 - The sky is hazy.
 - The shadows are not as sharp.
 - b. Some possible answers might be peaceful, quiet, pleasant, dreamlike, dramatic, inviting.
 - c. Turner has used more dramatic colours; he has more moving lines; he has used softer edges, and sharper contrast.
 - d. Answers will vary. Students might notice that Turner thinks of landscape as a dramatic subject matter for art.
6. Turner's painting has more movement.
 7. Similarities between the two paintings include the following:
 - Both have landscapes.
 - Both have cathedrals as subjects.
 - Both use similar colour range.
 - Both create movement by use of atmospheric colours.
 8. Both of these works are examples of romanticism because they present a place idealized at a dramatic moment.

Section 3: Activity 2

1. Answers will vary. Some of the following points should be included:
 - light colours: blues, whites, browns, ochres, greens
 - figure of a young woman dressed in white
 - feeling of wind blowing
 - woman's face is in the shade
 - edges of the shapes are broken
 - paint seems applied with small brush strokes
2. a. The Ingres' colours are sharper and flatter. Ingres' uses black.
- b. Monet applies paint in small brush strokes of colour. The edges are fuzzy and vague.
- c. The Monet painting appears to have more natural light because the colours are broken and spotty like sunlight.
- d. The Ingres' painting seems more formally posed because the woman is looking directly at the viewer and there is no motion in the figure.
- e. Monet's painting is not so sharply focussed as *Madamoiselle Rivièr*e because the outlines are blurred, the figure seems to be moving, and the clothes seem to be blowing in the wind.

3. You should include some of the following points:
 - In the Pissaro painting, the shapes are not sharply defined.
 - The Friedrich painting uses sharp light and dark contrasts.
 - The Pissaro painting seems softer.
 - The Friedrich painting is more dramatic.
4. The Pissaro painting is not so detailed because the artist has used fuzzy edges, softer colours, and less sharp contrast of dark and light.
5. Pissaro uses small patches of different colours which makes a broken or shimmering surface.
6. The Friedrich landscape is more dramatic because the shapes are so sharp, there is great contrast between dark and light, and the point of view is a close-up.

Section 3: Activity 3

1. a. Answers will vary. You should notice in the paper cutouts that the colours are flatter, the edges sharper, and the space more shallow.
b. The Picasso *Still Life with Cake* more closely resembles a paper cutout because the edges are sharper and the colours flatter.
c. A paper cutout is more like a Cubist work because of the flat colours, the sharp edges, and the abstract shapes.
2. Cézanne's painting seems to have more spatial depth because the shapes are shaded to look round, the edges are hard and soft, and the shapes are overlapping.

Section 3: Activity 4

1. Answers will vary. The people look as though they are gathering for some social event.
2. Some of your observations might be
 - facial expressions are similar
 - faces seem serious
3. The use of colours
 - is unrealistic
 - shows sharp contrasts
 - presents several very dark colours
4. Answers will vary. Some points which show a special effect are
 - sharp and dramatic contrasts
 - separation of figures
 - feeling of a city street

5. Answers will vary. Some ideas may be
 - loneliness of a city street
 - sensation of being alone in a crowd

Section 3: Activity 5

1. Check your drawing to make sure it fills the space. The edges of the shapes you draw should touch the edges of the paper. The object you draw, even though it might be small like a safety pin should now look very large.
2. Answers will vary. "Presence" in this question means that you are very aware of the object, you can't overlook or ignore it. If you have succeeded in your drawing, the drawing of the object should capture your attention because of its changed size.
3. Answers will vary. You may realize that the object has uses which you were unaware of earlier.
4. The *Campbell Soup Can* is Pop art because the artist selected an ordinary soup can with a torn label as a subject for art. The can is painted realistically.

Just for Fun

Selections and drawings/paintings should be as realistic as possible.

Section 3: Follow-Up Activity

1. A Romantic painting has the following characteristics:

- subject matter of exotic places
- dramatic subject matter
- free flowing lines
- twisting figures

An Expressionist painting has the following characteristics:

- an energetic and direct way of applying paint
- intense expression of feeling and emotion
- unrealistic colours

Use these characteristics in your answer.

2. Answers will vary. Review Activity 3 to help you with your answer. Discuss the features which are associated with Cubism which are present in the painting. The flattened shapes showing all sides simultaneously and the geometric planes are all characteristic of Cubism.

and the right to health. This article argues that the right to health is a key element of the right to life and that the right to health must be upheld to protect women's reproductive rights.

The article begins by defining the right to health and the right to life. It then discusses the relationship between the two rights and the importance of upholding the right to health to protect women's reproductive rights. The article concludes by summarizing the main findings and implications of the research.

Keywords: right to health; right to life; reproductive rights; maternal mortality; women's rights.

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Elizabeth A. Johnson is a professor of law at the University of California, Berkeley School of Law. She has written extensively on the right to health and the right to life, and has also written on reproductive rights and women's rights more generally.

Right to health is a fundamental human right that is often overlooked in discussions of human rights. It is a right that is essential for the realization of other human rights, such as the right to life and the right to health. The right to health is a right that is often denied to women, particularly women who are poor or marginalized. Women who are poor or marginalized are often denied access to basic healthcare services, such as prenatal care, delivery services, and postnatal care. Women who are poor or marginalized are often denied access to basic healthcare services, such as prenatal care, delivery services, and postnatal care. Women who are poor or marginalized are often denied access to basic healthcare services, such as prenatal care, delivery services, and postnatal care.

Right to life is a fundamental human right that is often overlooked in discussions of human rights. It is a right that is essential for the realization of other human rights, such as the right to health and the right to life. The right to life is a right that is often denied to women, particularly women who are poor or marginalized. Women who are poor or marginalized are often denied access to basic healthcare services, such as prenatal care, delivery services, and postnatal care. Women who are poor or marginalized are often denied access to basic healthcare services, such as prenatal care, delivery services, and postnatal care.

Right to health and the right to life are closely related to women's rights. Women's rights are fundamental human rights that are essential for the realization of other human rights, such as the right to health and the right to life. Women's rights are often denied to women, particularly women who are poor or marginalized. Women who are poor or marginalized are often denied access to basic healthcare services, such as prenatal care, delivery services, and postnatal care.

Conclusion The right to health and the right to life are essential for the realization of other human rights, such as the right to health and the right to life. Women's rights are fundamental human rights that are essential for the realization of other human rights, such as the right to health and the right to life.

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